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Bush

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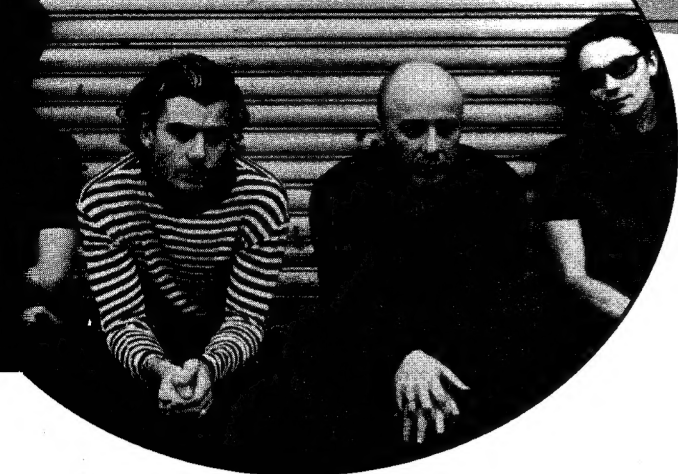
10 WAYS TO CREATE GREAT RHYTHM PARTS

搬入庫

by Dale Turner

What's Between the Lines

THE CHEMICALS BETWEEN US



After taking a long hiatus to settle a legal squabble with Trauma Records, Bush have finally returned to the public eye and ear with their long-awaited fourth album, *The Science of Things*. Those who thought that all that time off would cause the members of Bush to lose their edge need only refer to the band's powerful presentation at Woodstock '99; their rousing performance definitely indicated that Bush is sounding better than ever.

Driven by the two-guitar textures of frontman Gavin Rossdale and Nigel Pulsford, Bush made major waves in the mid '90s with a pair of multi-platinum albums, *Sixteen Stone* and *Razorblade Suitcase*. Though the band was somewhat skewered by the press after releasing their

electronica-heavy techno remix album, *Deconstructed* (1997), Bush have since gone back to the basics: organic grooves and grinding guitars supporting Gavin's passionate vocals. The new disc's first single, "The Chemicals Between Us," depicts a combination of all the aforementioned elements and features a healthy sprinkling of studio-generated sound effects atop a well-crafted Rossdale/Pulsford guitar orchestration.

THE INTRO AND VERSES

Gtr. 1 sets this song in motion with a percussive strumming riff comprised of Bsus4 and D6/9 chords [Fig. 1]. Notice that these two chords are constructed

from a moveable octave shape located on the 3rd and 5th strings. While this shape is moved around the fret-board, the open E and B strings are allowed to resonate, creating maximum jangle. Though this passage essentially sounds in the key of B minor, Pulsford and Rossdale occasionally include a chromatic note—D# (the major 3rd)—in an effort to interject musical tension to the proceedings. Meanwhile, Gtr. 2 provides some jarring dissonance of its own

with its inclusion of a minor 2nd interval—the simultaneous sounding of two pitches one half step apart (the distance of one fret). In Fill 1, the minor 2nd occurs on neighboring strings: D# (4th fret, 2nd string) and E (open, 1st string). In the second verse, Gtr. 2 ups the ante a bit with its "fill" activity, engaging in an additional dissonant figure derived from a major 2nd—the simultaneous sounding of two pitches one whole step apart (the distance of two frets). In Fill 2, the major 2nd occurs on neighboring strings: F# (7th fret, 2nd string) and E (open, 1st string).

In anticipation of the final verse, Gtr. 2 whips out another fill located on the top string pair, though this one is much more harmonious. In fact, it's actually comprised of harmonics! After strumming the open E and B strings, lightly touch these same strings across the 7th fret to create both F# (7th fret, 2nd string) and B (7th fret, 1st string) harmonics. The resulting bell-like sonority should sound one octave higher than what would occur if you were to actually play these notes in the normal fretted fashion.

THE CHORUS

In this song's chorus section, Rossdale and Pulsford introduce a new handful of voicings—A5, Cmaj7, and G5 [Fig. 2]—creating a dramatic key change to A minor with the commencement of a new riff (Riff A). Notice that the fingerings for A5 and G5 are exactly the same, merely one whole step apart (the distance of two frets).

THE OUTRO

Clearly fans of key changes, Bush dramatically close this tune with a shift to E minor, as implied by the final trio of chords—Em, G5, and D5 [Fig. 3]. Then, just as myriad sound effects bubble to the surface, the tune quickly fades out. □

Fig. 1 Intro and Verse Chords

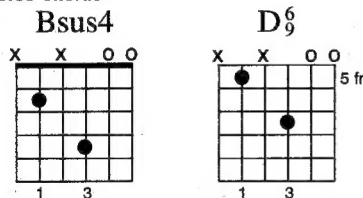


Fig. 2 Chorus Chords

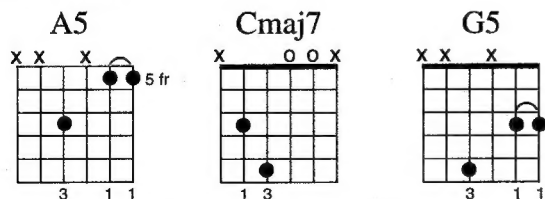
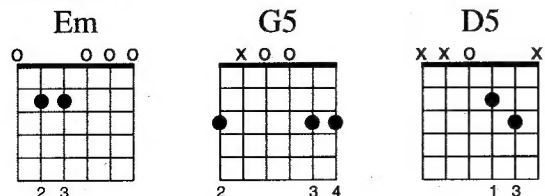


Fig. 3 Outro Chords



THE CHEMICALS BETWEEN US

As Recorded by Bush
(From the Trauma Recording **THE SCIENCE OF THINGS**)

Transcribed by Jeff Jacobson

Words and Music by Gavin Rossdale

Intro

Moderate Rock ♩ = 97

Bsus4

Gtr. 2: w/Fill 1

D⁶₉

Gtr. 1 (dist.)

Rhy. Fig. 1

f

T
A
B

End Rhy. Fig. 1

Bsus4

N.C.

D⁶₉

N.C.

Rhy. Fig. 1A

End Rhy. Fig. 1A

T
A
B

Fill 1 Gtr. 2 (dist.)

f

1/2

T
A
B

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The Chemicals Between Us

Verse

Gtr. 1: w/Rhy. Fig. 1, 3 times

Bsus4

D⁶₉

Bsus4

1. I want you to re - mem - ber a love so full it could

Gtr. 2: w/Fill 1

D⁶₉

Bsus4

D⁶₉

save us — al - ways. And I want you to sur - ren - der.

Gtr. 1: w/Rhy. Fig. 1A

Bsus4

N.C.

D⁶₉

N.C.

Verse

Gtr. 1: w/Rhy. Fig. 1, 2 times

Bsus4

All — my — feel - ings rose to - day. — 2. And I want you to re - main. —

Gtr. 2: w/Fill 1

D⁶₉

Bsus4

Gtr. 2: w/Fill 2

D⁶₉

— The pow - er — of chil - dren — can — a - maze. —

Gtr. 1: w/Rhy. Fig. 1A

Bsus4

N.C.

D⁶₉

N.C.

I'll try not to com - plain. —

Bsus4

I — know — that's — a pis - ser, — ba - by.

Rhy. Fill 1

Gtr. 1

End Rhy. Fill 1

0 0
0 0
4 4
x x
2 2

Fill 2
Gtr. 2

T
A
B

The Chemicals Between Us

Chorus
A5

Cmaj7

1. Chem - i - cals be - tween us, the walls that lie be - tween
2. Chem - i - cals be - tween us, the walls that lie be - tween
3. The chem - i - cals be - tween us, all the old a - chiev -

Riff A

let ring throughout

G5

A5

us, ly - in' in this bed.
us, lie in this bed.
ers, lie in this bed.

End Riff A

Gtr. 1: w/Riff A

Cmaj7

The chem - i - cals dis - place,
The chem - i - cals dis - place,
Chem - i - cals dis - place,

there is no lone - ly state,
there is no lone - ly face,
there is no lone - ly state,

G5

A5

lie in this bed.
ly - in' in this bed.
lie in this bed.

To Coda 1
To Coda 2

Interlude

N.C.
(bass & drums)

Verse

Gtr. 1: w/Rhy. Fig. 1
Bsus4

3

3. I want you to re - mem -

Gtr. 1

3

The Chemicals Between Us

Gtr. 1: w/Rhy. Fig. 1A
Bsus4

D₉ N.C. D₉ N.C.

- ber ev - 'ry - thing - you said. — Ev - 'ry hu - man word, —

Gtr. 1: w/Rhy. Fig. 1, 2 times
Bsus4

D₉

like a ham - mer, fell

Bsus4 D₉ D.S. al Coda 1

to my head. —

Coda 1

Gtr. 1: w/Riff A

Cmaj7

Chem - i - cals — be - tween — us, chem - i - cals — be - tween —

G5 A5

us, ly - in' in — this — bed. —

Interlude

Gtr. 1: w/Riff A

A5

Cmaj7 G5 A5

Gtr. 1 tacet
N.C.(Bsus4)
Gtr. 2
Fill 3

8va (D₉) 8va

mp Harm. ————— Harm. —————

loco loco

End Fill 3

Verse

Gtr. 1: w/Rhy. Fig. 1, 2 times

Gtr. 2 tacet

Bsus4

D₉

4. With - out — our hol - low men — we are — the na - ked one. —

Bsus4 D₉

We nev - er meant — you harm, — nev - er meant — you wrong. —

Gtr. 1: w/Rhy. Fig. 1A

Gtr. 2: w/Fill 3, 1½ times

Bsus4

N.C. D₉ N.C.

And I'd love — to thank — all of — my lov - ers, lov - ers,

The Chemicals Between Us

Gtr. 1: w/Rhy. Fill 1
Bsus4

Gtr. 2 tacet

D.S. al Coda 2

lov - ers, lov - ers, lov - ers, lov - ers.

♠ Coda 2

Chem-i - cals be - tween us, chem-i - cals be - tween

Gtr. 1
let ring throughout

5 5 5 5 5 0 0 0 0 0

us, chem-i - cals.

G5 A5 Cmaj7

5 3 3 5 5 5 5 5 0 0 0 0 0

Chem-i - cals be - tween us.

G5 A5 Em

3 3 3 3 5 5 5 5 5 5 7 7

us.

G5 E5 D5 G5 E5 D5 G5 E5

3 3 3 3 5 5 5 5 5 5 7 7

What's Between the Lines



THE DOLPHIN'S CRY

The four members of Live have been together as a band since they were just 12 and 13 years old and, between homework assignments, dreamed of being rock stars. Now, some 15 years and 14 million albums later, it's safe to say that their dreams have come true, and they look to continue their track record of success with their newest release *The Distance to Here*. The first single, "The Dolphin's Cry," exemplifies the band at its best, with melodic guitar lines, dramatic vocals, and textured soundscapes that go straight to the heart.

THE VERSE

Much like their mega-hit "Lightning Crashes," "The Dolphin's Cry" begins with singer Ed Kowalczyk's vocals accompanied quietly by a clean-toned electric guitar. The mood is reflective, shaped by the C#m-Amaj7 chord progression. To switch between these two chords, simply lift your first finger from the C#m barre chord and place it on the 6th string at the 5th fret. The other three fingers hold their place on strings 2-4 [Fig. 1]. By using an Amaj7 with an open E (minor 3rd in C#m) in the voicing, the E note becomes an aural focal point, helping to maintain the minor feel. The G# in the Amaj7 chord further supports this mood: Try substituting an A major triad in its place, and you can sense a subtle change in the overall feeling of the verse.

The next thing you'll notice is the introduction of a chime-like sound in measure 9. This is produced by Gtr. 2 using a whammy pedal set to produce notes one octave above the actual fretted note. If you don't have a whammy pedal, you can replicate the sound by playing the natural harmonic over the 24th fret. If your guitar only has 21 or 22 frets, you can still play the same harmonic, but you'll have to hunt for it a little bit. Depending on the scale of your guitar's neck, it should be located above the neck pickup. When you get to measure 12, Gtr. 2 plays a couple of trill licks with the whammy effect. You can simply play the part as written, with it sounding one octave lower than the recording.

Finally, notice the dynamic markings in the music. The verse starts with an *mp* marking, or mezzo piano, which means "moderately soft." This continues for the entire verse until the transitional 13th measure, which includes a volume swell combined with a wah effect as well as a change in dynamic to *mf*, or mezzo forte, which means "moderately loud." These dynamics, along with the layers and textures throughout the song (e.g., the chime effect), are perfect examples of Live's trademark songwriting tools.

THE BRIDGE

The bridge shifts gears a little, emphasizing an E major tonality. Though the key

signature for E and C#m is the same, the overall sound, or feel, is different. The bridge is basically a repeated four-measure progression of E-Bsus4-Asus2-F#11, with a ninth measure that serves as a transition to the interlude. The chord voicings really push the E major tonality, as each chord has the B and E strings left open to ring [Fig. 2]. Further emphasizing the E tonal center is Gtr. 5's persistent E pedal tone under the E, Bsus4, and Asus2 chords, culminating in a short diatonic climb up to A under the F#11 chord. This single-note accompaniment is played on the B string using hammer-ons, slides, and bends to move from note to note.

THE INTERLUDE

In lieu of a guitar solo, guitarist Chad Taylor uses space and brief passages based in the C# minor pentatonic scale (C#-E-F#-G#-B). His lines are quiet statements, played in the interest of the overall aura, adding ambience and texture to complement the vocal line. His first lick punctuates the lyric "Over." Then, his second line imitates Kowalczyk's stuttering "da, da, da, da" lyrics. Also, notice how Chad's dynamics match the vocal dynamics. Immediately before Ed whispers "Come to me" in measure 5 of the interlude, Taylor plays a G#, allowing it to ring softly during the lyric. He then re-enters with a sliding figure, which he also plays quietly so it doesn't overpower the remainder of Ed's whispered lyrics in this section. **G**

Fig. 1 Verse Chords

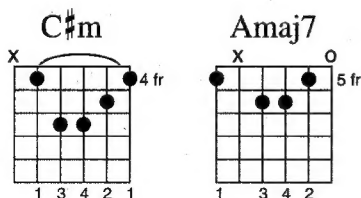
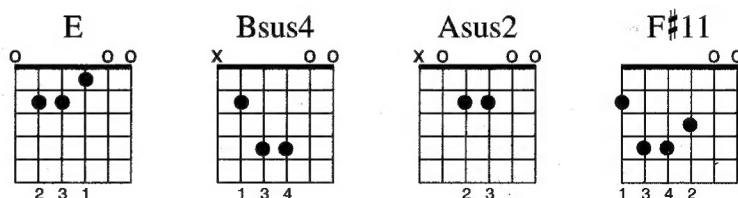


Fig. 2 Bridge Chords



THE DOLPHIN'S CRY

As Recorded by Live
(From the Radioactive Recording **THE DISTANCE TO HERE**)

Transcribed by Jeff Jacobson

Words and Music by Edward Kowalczyk

Tune Down 1/2 Step:

Slowly ♩ = 75

1. The way you're bathed in light— re - minds me of that night—

God laid me down in - to your rose— gar - den of trust—

And I was swept a - way— with noth - in' left to say—

Chords: C#m, Amaj7, E, Bsus2

Grtr. 1 (clean)

TAB

Rhy. Fig. 1

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The Dolphin's Cry

C#m Amaj7 E Bsus2

Some help - less fool, yeah, I was lost _____ in a swoon of peace. _____

End Rhy. Fig. 1

Gtr. 1: w/Rhy. Fig. 1

C#m Amaj7 C#m Amaj7

You're all I need to find. _____ So when the time is right _____

Gtr. 2 (dist.) Fill 1

mp
*w/Whammy pedal

12 12

*Set to produce notes one octave above actual fretted pitches.

C#m Amaj7 E Bsus2

come to me sweet-ly, come to me. _____ Come _____ to me.

Gtr. 4: w/Fill 2
Gtrs. 1 & 2 tacet
F#5

End Fill 1

Rhy. Fill 1
Gtr. 3 (dist.)

End Rhy. Fill 1

tr *mf*

12 12 (12 14) 12 14 16 14

Fill 2
Gtr. 4 (dist.)

*
w/wah-wah

T
A
B

11 (11)

*vol. swell

The Dolphin's Cry

Chorus

C#5

C#5/B

F#5

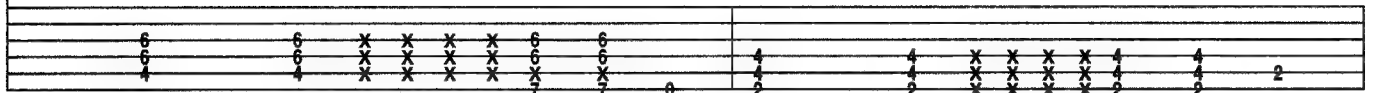


Love will lead us, al - right. Love will lead us, she will lead us.

Rhy. Fig. 2



f



Gtr. 4: w/Fill 3

C#5

C#5/B

F#5

N.C.



Can you hear the dol - phin's cry? See the road rise up to meet us.

End Rhy. Fig. 2



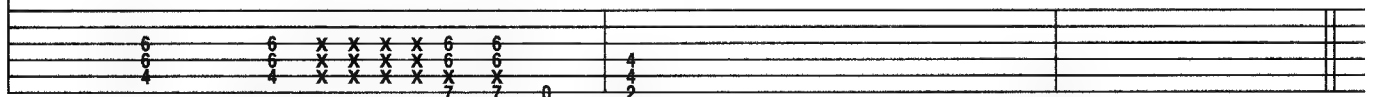
C#5

C#5/B

F#5

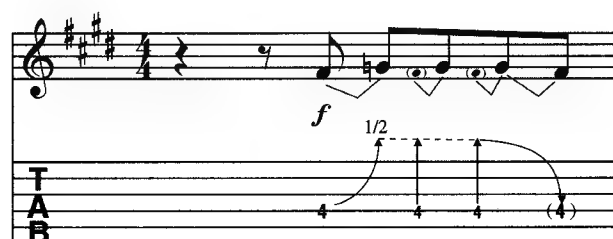


It's in the air we breathe to - night. Love will lead us, she will lead us.



Fill 3

Gtr. 4



f

1/2

T
A
B

The Dolphin's Cry

Verse

Gtr. 1: w/Rhy. Fig. 1, 2 times

Gtr. 2: w/Fill 1, 2 times

Gtr. 3 tacet

C#m

Amaj7

C#m

Amaj7



2. Oh yeah, we meet a - gain. It's like we nev - er left.

C#m

Amaj7

E

Bsus2



Time in be - tween was just a dream. Did we leave this place?

C#m

Amaj7

C#m

Amaj7



This cra - zy fog sur - rounds me. You wrap your legs a - round me.

C#m

Amaj7

E

Bsus2



All I can do to try and breathe. Let

Gtr. 4: w/Fill 4

Gtr. 2 tacet

F#11

N.C.



me breathe so that I, so we can go to - geth - er!

Gtr. 1

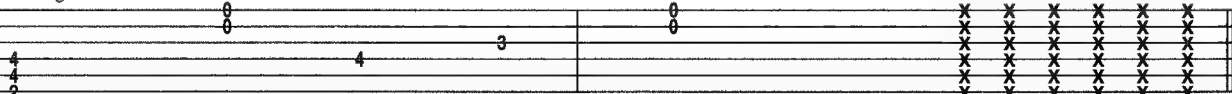


4
4
2

Gtr. 3

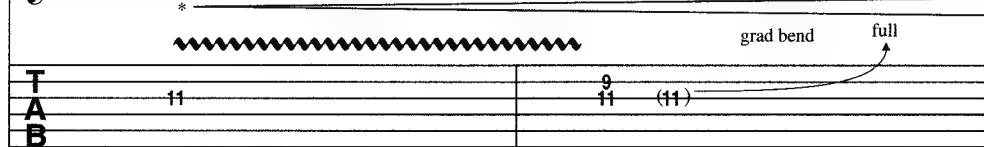


let ring



Fill 4

Gtr. 4



*vol. swell

The Dolphin's Cry

Chorus



Gtr. 3: w/Rhy. Fig. 2, 1½ times

Gtr. 1 tacet

C#5

C#5/B

F#5



Love will lead us, al - right. Love will lead us, she will lead us.

C#5

C#5/B

Gtr. 4: w/Fill 1, 1st time

F#5

N.C.



Can you hear the dol - phin's cry? See the road rise up to meet us.

C#5

C#5/B

F#5



It's in the air we breathe to - night. Love will lead us, she will lead

Bridge

Gtr. 5: w/Fill 6, 2nd time

E

Bsus4



us. Life is like a shoot - in' star. It don't mat - ter who

Gtr. 5 (slight dist.)



mp



Gtr. 3

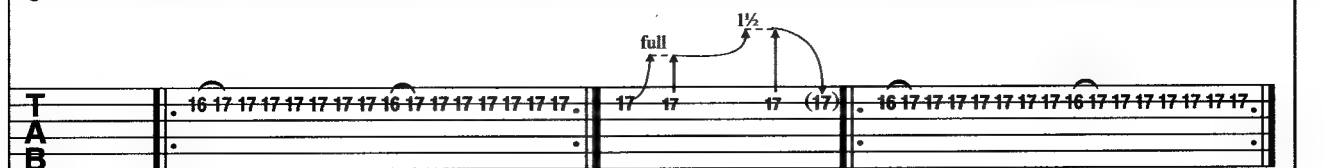


Fill 6

Gtr. 5

play 3 times

play 3 times



Asus2 F#11

— you are — if you on - ly run — for cov - er. — It's just a waste of time.

Rhy. Fill 2 End Rhy. Fill 2

E

Bsus2

We are lost 'til we are found. This phoenix rises up.

The Dolphin's Cry

Asus2

To Coda  Gtr. 4: w/Fill 5
F#11

F15

_____ from the ground, — and all these wars — are o - ver. _____ O -

Interlude

Gr. 1: w/Rhy. Fig. 1, 2 times
Gtrs. 3 & 5 tacet

C#m Amaj7

C#m Amaj7 C#m Amaj7 C#m Amaj7

C#m	Amaj7		C#m	Amaj7		C#m	Amaj7
-----	-------	--	-----	-------	--	-----	-------

ver. O - ver. Sing - in', la, da, da,

Gtr. 2

8va loco

3 3

P.H.

Whammy pedal off

full

12 9 11 (11)

Fill 5
Gtr. 4

Gtr. 4

The first staff of music is in treble clef, key of D major (indicated by two sharps: F# and C#), and 4/4 time. The melody begins with a quarter rest, followed by a quarter note D5, a half note E5, a quarter note F#5, a half note G5, a quarter note A5, a half note B5, and a quarter note C6. A slur groups the last four notes (F#5, G5, A5, B5). A bracket under the first three notes (D5, E5, F#5) is connected by a dashed line to a bracket under the last three notes (G5, A5, B5). Below the staff, the letters 'T', 'A', and 'B' are stacked vertically, indicating the guitar tab below.

The Dolphin's Cry

E Bsus2 C#m Amaj7

da, _____ da, da, da. O - ver. *Whispered: Come to me.*

8va -

full

11 11 11 11 11 16

C#m Amaj7 C#m Amaj7

Come to me. *Yeah, la, da, da,*

8va -

3

(16) 16/19 (19)/16 16/19 (19)/21

E Bsus2 F#11

da, _____ da, da, da. Come _____ to me.

8va -

Gtr. 1: w/Rhy. Fill 1
Gtr. 2 tacet

D.S. al Coda

*w/Whammy pedal

Gtr. 3

let ring -

12 12/14 12 14/16 14 16 14 0 0

3 4 4 2

*Set to produce notes one octave above actual fretted pitches.

The Dolphin's Cry

Coda

Gtr. 3: w/Rhy. Fill 2, 4 times
Gtr. 5 tacet

F#11

Gtr. 4

ver, — o - ver, — o - ver, — o -

*fdbk

1/2 grad. release 1/2

4 (4)

pitch: C#

*Microphonic fdbk., not caused by str. vibration.

Outro-Chorus

Gtr. 3: w/Rhy. Fig. 2, 1½ times
Gtr. 4 tacet

C#5 C#5/B

ver. — Love will lead us, al - right.

grad. release

(4)

F#5 C#5 C#5/B

Love will lead us, she will lead us. Can you hear the dol - phin's cry? —

F#5 N.C. C#5 C#5/B

See the road rise up to meet us. It's in the air we breathe to - night.

Begin Fade

Gtr. 3: w/Rhy. Fig. 2, 1½ times
C#5

F#5 C#5 C#5/B

Love will lead us, she will lead us. (Love will lead us, al - right. Whoa, - yeah, -

F#5 C#5 C#5/B

Do it o - ver, al she will right, — Love will lead us, Al - right. al - right.

F#5 N.C. C#5 C#5/B

If you sur - ren - der, love will save us. Love will lead us, Al - right. al - right.)

Fade Out

What's Between the Lines

SATCH BOOGIE



Related in November 1987, in the midst of the "shred" era, *Surfing with the Alien* was the pivotal album of Joe Satriani's solo career. The first instrumental rock guitar record to make it into the Top 40 since Jeff Beck's *There and Back* (1980), *Surfing* also gave "Satch" his first platinum album. Satriani's heroic efforts dramatically expanded the market of instrumental guitar music, opening up new commercial possibilities for guitarists like Paul Gilbert, Tony MacAlpine, and Vinnie Moore. Ironically, prior to the success of *Surfing with the Alien*, the "surf guitar" hits of the '60s were the last instrumental guitar songs to really make a dent in the charts. Today, several albums later, Satriani's career is still going strong: He's sold in excess of seven million albums and received eight Grammy nominations to date.

One of the first Satriani tracks to inspire awe in the rapidly expanding, fanatical guitar community of the late '80s was the fiercely swingin' track "Satch Boogie," which showcases several Satriani trademarks—everything from his patented tapping tricks and legato licks to his tremolo bar-induced squeaks and squawks.

THE SIGNATURE RIFF

Shortly after *Surfing* was released, it seemed that every guitar player on the planet wanted to master the ferocious signature riff for "Satch Boogie." Rooted primarily between the open and 5th positions, this classic riff borrows equally from the A minor pentatonic scale (A-C-D-E-G) and A Mixolydian mode (A-B-C#-D-E-F#-G).

After you get comfortable with the basic fretting positions, dial in a distorted tone that has plenty of crunch. This will give you gobs of sustaining power, making it a little easier to cop Satch's fierce finger vibrato as you wrench your guitar's strings back and forth across the neck in the lower fretting positions. In addition, take heed of every passing pull-off that occurs between fretted notes and open strings. This will not only make the figure easier to play, it'll also help keep things smooth and flowing, at the same time creating the natural accents that occur each time Satriani digs his pick into his strings. Joe puts the cap on this riff with some wild whammy-bar work, yanking a screeching harmonic (found just slightly behind the 3rd fret) anywhere from 5½ steps below his starting pitch, to 3½ steps above—without breaking a string!

THE GUITAR SOLO

True to form, Joe lets it rip throughout this epic 68-bar solo, laying down his lethal licks over an ever-evolving boogie pattern. The bluesy accompaniment pattern manages to travel through three distinctly different implied modal key centers—A Dorian, D Mixolydian, and F# Aeolian—providing dramatic tonal shifts that inspire equally dramatic leads. When improvising over sections centered around A5 and F#5 sounds, Joe takes a seasoned bluesman's approach and whips out some fierce bending licks within familiar A minor pentatonic (Fig. 1) and F# minor pentatonic (Fig. 2) shapes, respectively. Some of his double-stop ideas and bending licks during these sections actually resemble passages per-

formed by one of rock 'n' roll's pioneers, Chuck Berry. When the spirit moves him, Joe also tosses in the note F# (7th fret, 2nd string) during his A minor pentatonic passages, borrowing from the A Dorian mode (A-B-C-D-E-F#-G). This same scale can also be found buried in the pick-tapping lick that occurs along the 3rd string during the second half of Satch's solo. The remainder of Satriani's licks can be traced directly to D Mixolydian (D-E-F#-G-A-B-C), which he uses whenever the combination of power chords and single notes inherent to his boogie pattern imply D7. In some instances, Satch pulls off to the open D string from higher fretting areas, grabbing a handful of notes from D Mixolydian in the vicinity of the 10th position (Fig. 3).

THE INTERLUDE


This song's tapped interlude is a great example of implementing a compositional approach called the *pitch axis theory*—a procedure for manipulating harmonic information that Satriani picked up from his high school music teacher, Bill Wescott. A pitch axis is a central tone, or pitch, that functions as a pedal point over which parallel modes (modes sharing the same root) are played. Since the tapped interlude in "Satch Boogie" involves repeatedly pulling off to the open A string, which is also the lowest-sounding note in the entire passage, it can be concluded that the pitch axis is the note A. Using the open A string as home base, Satch proceeds to sound various related modes over it, drawing a distinction between each different mode by changing his fret-hand and tapping-finger's pitches. All in all, this spiraling passage implies almost every conceivable type of A scale—A Lydian (A-B-C#-D#-E-F#-G#), A Dorian (A-B-C-D-E-F#-G), A natural minor (A-B-C-D-E-F-G), A Ionian (A-B-C#-D-E-F#-G#), A harmonic minor (A-B-C-D-E-F-G#), and A Mixolydian (A-B-C#-D-E-F#-G)—by riff's end. To best reproduce the section, be sure to use a heavy flanger effect. 

Fig. 1 A minor pentatonic scale

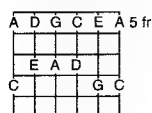


Fig. 2 F# minor pentatonic scale

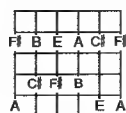
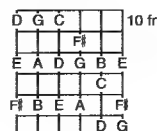


Fig. 3 D Mixolydian



SATCH BOOGIE

As Recorded by Joe Satriani
(From the Relativity Recording **SURFING WITH THE ALIEN**)

Transcribed by Troy Nelson

Music by Joe Satriani

A

Fast ♩ = 215 (♩ = $\overset{3}{\text{J}}$)

(drums)

3

N.C.

Gtr. 1 (dist.)

The first system of musical notation for 'Satch Boogie'. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a 4/4 time signature and a key signature of one flat. It features a series of eighth notes, a triplet of eighth notes, and a series of sixteenth notes. The bass staff contains a series of eighth notes, a triplet of eighth notes, and a series of sixteenth notes. The system ends with a double bar line.

The second system of musical notation for 'Satch Boogie'. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a 4/4 time signature and a key signature of one flat. It features a series of eighth notes, a triplet of eighth notes, and a series of sixteenth notes. The bass staff contains a series of eighth notes, a triplet of eighth notes, and a series of sixteenth notes. The system ends with a double bar line.

The third system of musical notation for 'Satch Boogie'. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a 4/4 time signature and a key signature of one flat. It features a series of eighth notes, a triplet of eighth notes, and a series of sixteenth notes. The bass staff contains a series of eighth notes, a triplet of eighth notes, and a series of sixteenth notes. The system ends with a double bar line.

The fourth system of musical notation for 'Satch Boogie'. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a 4/4 time signature and a key signature of one flat. It features a series of eighth notes, a triplet of eighth notes, and a series of sixteenth notes. The bass staff contains a series of eighth notes, a triplet of eighth notes, and a series of sixteenth notes. The system ends with a double bar line.

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Satch Boogie

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has a triplet of eighth notes and a wavy line indicating a vibrato. The bass staff has a triplet of eighth notes and a wavy line indicating a vibrato.

Second system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has a triplet of eighth notes and a wavy line indicating a vibrato. The bass staff has a triplet of eighth notes and a wavy line indicating a vibrato.

To Coda ◊

Third system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has a triplet of eighth notes and a wavy line indicating a vibrato. The bass staff has a triplet of eighth notes and a wavy line indicating a vibrato.

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has a triplet of eighth notes and a wavy line indicating a vibrato. The bass staff has a triplet of eighth notes and a wavy line indicating a vibrato.

Gtr. 1

15ma

A5

loco

*Harm. w/bar

+3½

2.7

4

5

(5)

pitch: F

-5½

-4

Gtr. 2 (dist.)

f

*Harm. located between 2nd & 3rd frets.

Satch Boogie

N.C. A5 N.C.

3 5 0 3 0 3 5 7 5 7 5 7 5 0 5 7 (7) 7

P.M.-----4 P.M.-----4

2 2 2 2 3 0 5 0 2 0 0 0 2 0 0 2 2 3 0 3 0 3 0

A5 N.C. A5

full full full grad. bend full 1/2

(7) 5 5 7 5 5 7 5 5 0 0 5 0 5 3 5 (5) 0

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

(0) 2 0 0 0 0 2 0 0 0 2 2 2 2 3 0 5 0 0 2 0 0 0 0 2 0 0

N.C. (D7)

1/2 1/2

14 (14) 14 12 13 14 12 11 12 12 12 10 12 12 9 9 0

5 0 3 5 5 2 0 5 2 0 0 5 4 2 5 (5) 2 0 0 0 5 2 0 0 2 0 0

P.M. P.M.---4 P.M.-----4 P.M. P.M.---4

Satch Boogie

15ma ----- 1

loco

P.H. full w/bar P.H. full w/bar

7 0 4 0 4 0 9 (9) 9 (9) 19

P.M.----- 1 P.M. P.M.----- 1 P.M. P.M.-----

5 4 2 4 0 5 2 5 2 0 0 5 2 5 (6) 2 0 0

N.C. F#5 A5 B5 F#5

3 3 3

1/2

5 0 4 0 5 0 3 0 3 0 3 5 (5) 17 4 5 7 5 4 5 7 4 6 7 4 7 6 (6)

----- 1 P.M. - 1 P.M. - 1 P.M. - 1

0 5 2 0 5 2 0 3 0 2 0 0 2 4 2 2 4 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2

15ma ----- 1

loco

*Harm. w/bar +2 +3 +2 +3 +2 +3 grad. bend 1/4

2.3 (2.3) (2.3) 5 2 2

pitch: G 12

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

(2) 4 2 2 4 4 2 2 4 2 4 4 2 4 4 2 4 4 2 2 4 4 2 2

Satch Boogie

A5 B5 F#5

15ma N.C. loco

PH: ---4

full 1/4

let ring --

pitch: E E

End Rhy. Fig. 1

P.M. ---4 P.M. ---4

Gtr. 2: w/Rhy. Fig. 1

Gtr. 1

N.C.

let ring --- let ring ---

A5 N.C.

1/2 1/2 1/2

A5 N.C. A5

full full full semi-harm: ---4

Satch Boogie

N.C. A5 N.C.

8va loco

P.H. full P.S.

tr

*T T T T T T

(14 12) 14 (14 11) 14 (14 9) 14 (14 11) 14 (14 12) 14 (14 11) 14

5

12

*top w/edge of pick

A5 N.C. A5

8va loco

P.H. P.S. Harm. w/bar

tr T T T

(14 9) 14 (14 7) 14 (14 9) 14 7 5

5 (5) (5)

12

pitch: G

N.C. A5 N.C. (D7)

8va loco 8va 8vb

Harm. grad. dive

w/bar

(5) (5) (5) 5

pitch: G

-1

+1

P.M.

-2½ -3½ -3½

loco

5 7 8 8 10 10 12 12 14 14 (14)

7 7 7 7 9 9 11 11 12 12 14 14 (14)

14

8va

3 3 3 3

14 14 14 14 15 15 15 15 17 17 17 17 19 19 19 19 20 20 20

14 14 14 14 16 16 16 16 17 17 17 17 19 19 19 19 20 20 20

Satch Boogie

N.C. 8va----- F#5 A5 B5 F#5 loco

full full 1 1/2 1 1/2

(20) (20) 19 12 19 19 (19) (19) 21 (21) 21 (21) 17

A5 B5 F#5

full P.M.-----4 grad bend full

(17) 14 14 17 14 14 12 14 12 (12) 2 2 4 2 2

A5 B5 F#5 8va----- N.C. A5 loco

full full P.H. pitch: C#

5 4 2 5 2 4 2 4 2 4 2 4 2 0 0 2 5 7

Gtr. 1 N.C.(A5)

(7)

Gtr. 2 15ma Harm. w/bar loco

15ma Harm. w/bar slack

(2) (2)

Satch Boogie

Interlude

C Gtr. 2 tacet

Gtr. 1
N.C.

w/flanger

The interlude consists of six systems of notation, each representing a measure of music. The first system includes the instruction 'w/flanger'. The notation is as follows:

- System 1: Treble clef staff with a melodic line. Bass staff with fret numbers: 12 7 6 0 6 7 12 7 6 0 6 7 12 7 6 0. Timing line: T T T T T T T T.
- System 2: Treble clef staff with a melodic line. Bass staff with fret numbers: 15 12 9 0 9 12 15 12 9 0 9 12 15 12 9 0. Timing line: T T T T T T T T.
- System 3: Treble clef staff with a melodic line. Bass staff with fret numbers: 12 7 5 0 6 0 13 8 6 0 7 9 14 9 7 0. Timing line: T T T T T T T T.
- System 4: Treble clef staff with a melodic line. Bass staff with fret numbers: 12 7 6 0 6 7 12 7 6 0 6 7 12 7 6 0. Timing line: T T T T T T T T.
- System 5: Treble clef staff with a melodic line. Bass staff with fret numbers: 17 10 8 0 8 10 17 10 8 0 8 10 17 10 8 0. Timing line: T T T T T T T T.
- System 6: Treble clef staff with a melodic line. Bass staff with fret numbers: 16 11 9 0 9 11 16 11 9 0 9 11 16 11 9 0. Timing line: T T T T T T T T.

Satch Boogie

T T T T T T T T T

14 8 5 0 5 8 14 8 5 0 5 8 14 8 5 0 14 8 5 0 5 8 14 8 5 0 11 8 7 0 7 8 11 8 7 0 7 8 11 8 7 0

T T T T T T T T T

11 8 7 0 7 8 11 8 7 0 7 8 11 8 7 0 17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0 17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0

T T T T T T T T T

16 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0 16 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0 17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0

T T T T T T T T T

17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0 16 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0 16 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0

T T T T T T T T T

17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0 19 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0 16 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0

Satch Boogie

T T T T T T T T T

10 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0 17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0 17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0

T T T T

16 12 10 0 10 12 16 12 10 0 10 12 16 12 10 0 16 12 (12)

*w/bar
*for vibrato & dive

w/bar

(12) (0)

-2 1/2 slack

D.S. al Coda

Coda

A13

Free time

15ma N.C.

Harm. w/bar

loco

slack

What's Between the Lines

HELL'S BELLS



In the latter part of the '70s, Australia's premiere hard rock export, AC/DC, enjoyed a well-earned steady rise in worldwide popularity, which culminated in 1979 with the platinum-selling album *Highway to Hell*. But disaster struck in early 1980 with the sudden death of lead singer Bon Scott, dealing a devastating blow to the band. Determined not to lose ground, they recruited English screamer Brian Johnson as a replacement, and proceeded to put out the best-selling and, arguably, strongest album of their career, *Back in Black*. Packing all the wallop of an oncoming freight train, and fueled by such classic cuts as "You Shook Me All Night Long" and the title track, the album quickly set the standard for the future of hard rock and metal. The opening track, "Hell's Bells," features the best qualities of AC/DC: a multitude of potent riffs delivered by the rock-solid guitar team of Angus and Malcolm Young, the hard-driving rhythm section of bassist Cliff Williams and drummer Phil Rudd, Brian Johnson's leather-tonsiled, call-to-arms vocal delivery, and of course, Angus' furious, blues-rock soloing.

THE INTRO RIFF

In the spooky tradition of Elton John's "Funeral For a Friend," "Hell's Bells" opens with the ominous tolling of a death bell. What follows is a prime example of the gui-

tar teamwork of the brothers Young. Chief chordsman Malcolm (Gtr. 1) starts the four-measure arpeggiated riff, and Angus (Gtr. 2) enters on the "and" of beat 3 in the fourth measure in sparse but firm support for the next 12 measures. Then they play in tandem for eight measures until breaking apart subtly but effectively for four bars in a complementary rhythm part that creates the sonic illusion of one massive guitar riff. The main arpeggiated figure is crafted from a series of dyads played against a low A pedal point [Fig. 1]. Make sure you let all of the notes ring out. (It's interesting to note that the bell tolls occur on the downbeat of two of every other measure, adding momentum to the rhythm of the figure.) This riff ends with a succession of crushing power- and slash-chord voicings [Fig. 2], along with a double-stop version of the main arpeggiated riff.

THE VERSE AND PRE-CHORUS

The guitars double-up for the verse sections, playing a slight variation of Gtr. 2's double-stop riff introduced in the final four measures of the intro. The pre-chorus features a series of fast-moving chord changes [Fig. 3] played in syncopated eighth- and dead-on straight quarter-note rhythms. Play aggressively but precisely during this powerful section.

THE CHORUS AND INTERLUDE

For the first chorus and interlude, the gui-

tars play a mirror image of their parts in the final 12 measures of the intro. They perform the rest of the choruses in the same fashion, but in the second interlude, they opt for a sustaining A power chord, while Gtr. 3 (Angus overdubbed) sneaks in a couple of funky, double-stop bends.

THE SOLO

Angus Young's solo (Gtr. 3) in "Hell's Bells" drips with personality—his personality. You can almost see him bouncing around the stage like a runaway pinball as he twists and turns through the chord changes. Over the 16-measure chord progression, he relies heavily on the A Dorian mode (A-B-C-D-E-F#-G), but conspicuously shies away from its second degree (B). He begins with a burst of attention-grabbing rhythmic figures featuring his trademark, quivering left-hand vibrato, and double-stop bends. Nine measures in, he takes a bit of a breather, playing fewer notes while taking the time to climb the neck to the 17th position, where he remains for the exciting final four measures. There are lots of great licks in this solo, so have fun learning them, but also take the time to analyze the rhythmic complexity. Angus has great tone, feel, and a keen sense of melody, but at the heart of his style lies a rich rhythmic foundation. □

Fig. 1 Main Riff Chords

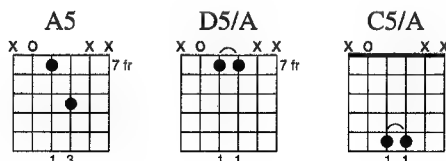


Fig. 2 Intro Power & Slash Chords

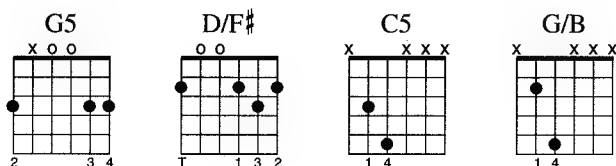
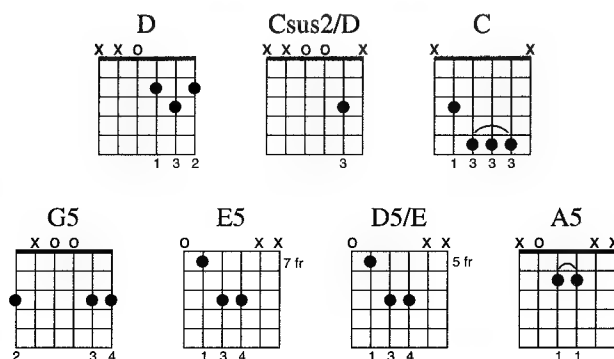


Fig. 3 Pre-Chorus Chords



HELL'S BELLS

As Recorded by AC/DC
(From the Atco Recording **BACK IN BLACK**)

Transcribed by Troy Nelson

Words and Music by Angus Young,
Malcolm Young and Brian Johnson

Intro

Moderate Rock ♩ = 96

(bells chiming)
(approx. 19 sec.)

A5 Gtr. 1 (dist.) D5/A C5/A D5/A A5 D5/A C5/A

mf
let ring throughout

Gtr. 1

D5/A C5 G/B A5 D5/A C5/A D5/A A5

Gtr. 2 (dist.)

mf

D5/A C5/A D5/A C5 G/B A5
play 3 times

Hell's Bells

Faster ♩ = 106

Gtrs. 1 & 2

D5/A C5/A D5/A A5 D5/A C5/A

let ring throughout

D5/A C5 G/B A5 D5/A C5/A D5/A A5

D5/A G5 D/F# C5 G/B A5

*T

*T = Thumb on ⑥

Gtr. 1

D5 A5 D5 Csus2 D5 C5 G/B A5 D5 A5 D5 Csus2 D5 C5 G/B

Gtr. 2

Hell's Bells

Verse

A5 D5 A5 D5 Csus2 D5 C5 G/B

1. I'm, ah, roll - in' thun - der, and pour - in' rain.
black sen - sa - tions, up down your spine.

Gtrs. 1 & 2 Rhy. Fig. 1

P.M.-----4

A5 D5 A5 D5 Csus2 D5 C5 G/B

If I'm com - in' on e - vil like a hur - ri - cane.
you're in - to you're a friend of mine. See my

End Rhy. Fig. 1

P.M.-----4

Gtrs. 1 & 2: w/Rhy. Fig. 1

A5 D5 A5 D5 Csus2 D5 C5 G/B

My light - ning's flash - in' as a - cross the sky.
white light flash - in' as I split the night, 'cause if

A5 D5 A5 D5 Csus2 D5 C5 G/B

You're on - ly young, but you're gon - na die. } I
death's on the left then I'm stick - in' to the right.

Pre-Chorus

D Csus2/D D Csus2/D D C G5 D Csus2/D D Csus2/D D

won't take no pris - on - ers, won't spare no lives. No - bod - y's put - tin' up

Gtrs. 1 & 2

C G5 E5 D5/E E5 D5/E E5 D A5
 a fight. I _____ got my bell, I'm gon - na take you to hell.

E5 D5/E E5 D5/E E5 G5 Chorus A5 D5/A C5/A D5/A A5
 I'm gon - na get ya, Sa - tan gets ya. Ah, hell's bells. ____ Yeah, hell's Hell's
 (Hell's bells. ____

D5/A C5/A D5/A C5 G/B A5 D5/A C5/A
 bells. ____ You got me ring - in' hell's bells. ____ My
 Hell's Hell's bells.)

D5/A A5 D5/A G5 D/F# C5 G/B A5
 tem - per - 'ture's high. ____ Hell's bells. ____

1.

Interlude

A5 D5 A5 D5 Csus2 D5

C5 G/B

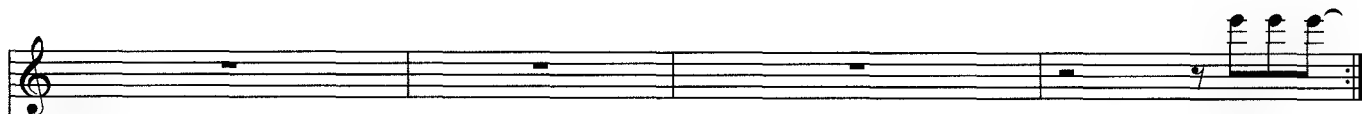
A5

D5 A5

D5 Csus2 D5

C5

G/B



2. I'll give you.—

Gtr. 1



Gtr. 2



2.

Interlude

A5



Yow!

Gtr. 3 (dist.)



pitch: B

Gtrs. 1 & 2



Guitar Solo

Hell's Bells

A5 N.C.(G5) A5 C D

The score is divided into four systems, each with a guitar staff (top), a bass staff (middle), and a fret number staff (bottom).
System 1: The guitar staff starts with a treble clef and a key signature of one sharp (F#). It contains a triplet of eighth notes (A5, N.C.(G5), A5) followed by a quarter note (C) and a half note (D). The bass staff shows a triplet of eighth notes (13, 14, 14) followed by a quarter note (12) and a half note (13). The fret number staff shows a triplet of eighth notes (13, 14, 14) followed by a quarter note (12) and a half note (13).
System 2: The guitar staff continues with a quarter note (D) and a half note (C). The bass staff shows a quarter note (10) and a half note (13). The fret number staff shows a quarter note (10) and a half note (13).
System 3: The guitar staff continues with a quarter note (D) and a half note (C). The bass staff shows a quarter note (10) and a half note (13). The fret number staff shows a quarter note (10) and a half note (13).
System 4: The guitar staff continues with a quarter note (D) and a half note (C). The bass staff shows a quarter note (10) and a half note (13). The fret number staff shows a quarter note (10) and a half note (13).

Chords: A5, N.C.(G5), A5, C, D, Csus2, G5.

Performance instructions: full, rake, 3, 1/2, grad. release.

Hell's Bells

E D5/E E5 D5/E E5 D A5

8va ---

full full full full full 1/2 full full

19 20 19 20 19 17 20 17 19 (19) 17 19 17 19 17 20 20 17

0 9 7 9 9 7 9 9 9 0 0 0 0 2 3 2 2 0

E5 D5/E E5 D5/E E5 G5

Hell's (Hell's)

8va ---

full full full 1/2 full

17 20 17 17 20 20 17 20 20 17 19 19 19 16 19 17 19 (19)

0 9 7 9 9 7 9 9 9 0 0 0 0 3 3 3 3 3

1/2

Hell's Bells

Chorus

Gtr. 3 tacet

A5 D5/A C5/A D5/A A5 D5/A C5/A

bell's. — Sa - tan's com - in' to you. — Hell's bell's. — He's
bell's. — Hell's bell's. —

Gtrs. 1 & 2

9 7 7 7 5 5 7 7 0 0 9 7 7 7 5

D5/A C5 G/B A5 D5/A C5/A D5/A A5

ring - in' them off, — those hell's bell's. — The tem - per - 'tures high. — Hell's
Hell's bell's. — Hell's

(5) 5 7 5 5 0 9 7 7 7 5 5 7 7 0 0

D5/A C D/F# C5 G/B A5 D5/A C5/A

bell's. A - cross — the sky. — Hell's bell's. — They're
bell's. Hell's bell's. —

Gtr. 3

8va
hold bend full
19 17 19 (19) 17

Gtrs. 1 & 2

9 7 7 7 0 0 5 5 0 9 7 7 7 5

Hell's Bells

D5/A A5 D5/A C D/F# C5 G/B A5

tak - in' you down.— Hell's bells.— They're drag - gin' you un - der.— Hell's
Hell's bells.— Hell's

8va —

hold bend
full

(17) 19 19 19 17 19 19

(5) 5 0 7 7 0 0 9 7 7 7 0 3 3 0 2 2 0 0 0

D5/A C5/A D5/A A5 D5/A C

bells.— Gon - na split the night.— Hell's bells.— There's no
bells.— bells.) Hell's

8va —

hold bend
full

hold bend
full

(19) 17 19 (19) 17 19 19 17 19 (19) 20

(0) 9 7 7 7 0 5 5 0 7 7 0 0 9 7 7 7 0 3 3 0

Outro

C

D

A5 N.C.(G5) A5

C

D

A5 N.C.(G5) A5

C

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Hell's Bells

Free Time

D

A5 N.C.(G5) A5

Ow! _____

8va

full (20) 17 17 20 17 17 20 20 20 20 20 20 20 17 20 17 19 (19) 17 19 20

1/2

3

C

D

A5 N.C.(G5) A5

Hell's _____ bells. _____

8va

loco

*P.S.

full 19 19 20 20 19 20 20 19 20 19 19 17 19 17 19 17

1/2

3

7 5

3

*Rapidly bounce pick while sliding down strings.

What's Between the Lines

COME ORIGINAL



Practitioners of a unique hybrid of reggae, funk, hip-hop, and hard rock for more than a decade, 311 finally reached a nationwide audience in 1995 with their self-titled breakthrough album, which spawned the hit singles "Down" and "All Mixed Up." Since that time, the band—guitarist/vocalist Nick Hexum, guitarist Tim Mahoney, vocalist/deejay "S.A." (Doug) Martinez, drummer Chad Sexton, and bassist "P-Nut" (Aaron Charles Wills)—has sold in excess of five million albums.

311's latest effort, *Soundsystem*, was recorded in the band's Hive Studios. The disc's first single, "Come Original," was penned solely by Nick Hexum and subtly takes a shot at the ongoing proliferation of generic, one-hit-wonder bands that seem to have nothing original to say.

THE INTRO

This track opens with a repeating two-bar guitar riff that revolves around a strummed Dsus2/A chord [Fig. 1] in the first bar, and a D Lydian scale (D-E-F \sharp -G \sharp -A-B-C \sharp) in the second bar. Hexum and Mahoney descend this interesting modal scale along the 3rd and 4th strings in a syncopated 16th-note

rhythm. Notice that the final repetition of this figure is a variation on this scalar passage, setting up the forthcoming chorus section.

THE CHORUS AND VERSES

The chorus riff features a power-chord progression (G5-B5-A5-A \flat 5) [Fig. 2], performed in a rhythm reminiscent of the intro's Lydian lick. Once you get a handle on the 16th-note syncopation in the first half of the first measure of Rhy. Fig. 1 (counted "*one-ee-and-uh, two-ee-and-uh*"—strumming at each italicized syllable), you're home free. This power-chord passage is also used to accompany Nick Hexum's vocal during the first verse.

The second and third verses introduce a slight variation to Rhy. Fig. 1, punctuating the familiar G5-B5-A5-A \flat 5 arrangement with a new pair of chords, F \sharp 5 and E5 [Fig. 3]. The first half of verses 2 and 3 is followed by a two-bar rest, which dramatically sets up the rap-inflected vocals of deejay S.A. Martinez. To complement the intense rhythmic activity of S.A.'s vocal, Hexum and Mahoney stay out of the rapper's way by grooving steadily on an open-

position E5 chord, occasionally smacking their muted strings to produce a percussive effect.

THE INTERLUDE

This song includes an instrumental interlude that features a four-part guitar harmony. According to Nick Hexum, 311's experimentation with guitar harmonies was somewhat inspired by the horn-section riffing of Bob Marley's reggae classics. "Bob Marley songs always had a real simple but cool root/3rd horn arrangement," states Hexum. "And since we like that sound but don't have any horns, we thought that would be cool to do on guitar." After an E5-D5-G-F \sharp m progression is implied by Gtrs. 1 and 2, Gtrs. 3 and 4 incorporate additional tones that expand the section's harmonic content to imply an Em-Dmaj7-G-F \sharp m chord pattern.

THE OUTRO-CHORUS


In the outro, Tim Mahoney (Gtr. 5) gently strums a series of G, Bm, Am, and A \flat triad shapes [Fig. 4] over the top of the tune's signature power-chord sequence. Tim's trippy tone comes courtesy of the "Hawaiian Chorus" preset in his Rocktron multi-effects unit. 

Fig. 1 Intro Chord

Dsus2/A

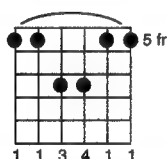
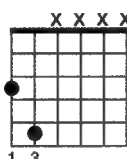
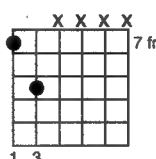


Fig. 2 Verse and Chorus Chords

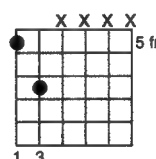
G5



B5



A5



A \flat 5

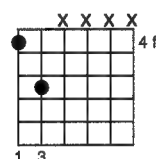
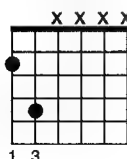


Fig. 3 Additional Verse Chords

F \sharp 5



E5

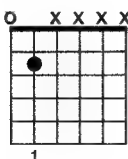
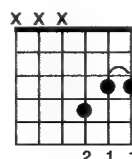
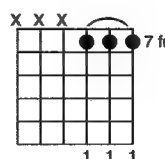


Fig. 4 Triad Shapes in Outro Chords

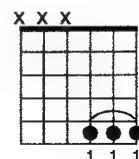
G



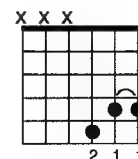
Bm



Am



A \flat



COME ORIGINAL

As Recorded by 311
(From the Capricorn Recording **SOUNDSYSTEM**)

Transcribed by Pete Billmann

Music by Nicholas Hexum and Aaron Wills
Lyrics by Nicholas Hexum and Doug Martinez

Intro

Moderately Slow ♩ = 94

Dsus2/A

N.C.

Gtrs. 1 & 2 (dist.)

N.C.

Dsus2/A

N.C.

Dsus2/A

N.C.

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Come Original

Chorus

G5 B5 A5 Ab5

come o - rig - i - nal, you got to come o - rig - i - nal. All en - ter - tain - ers, come o - rig - i - nal. You got to

Rhy. Fig. 1

End Rhy. Fig. 1

5 5 5 5 5 5 9 9 9 9 9 9 7 7 7 7 7 7 7 7 6 6 6

Gtrs. 1 & 2: w/Rhy. Fig. 1

G5 B5 A5 Ab5

come o - rig - i - nal, you got to come o - rig - i - nal. All en - ter - tain - ers, hear why. 1. To

Verse

Gtrs. 1 & 2: w/Rhy. Fig. 1, 2 times

G5 B5 A5 Ab5

come o - rig - i - nal, it ain't noth - in' strange. Got to rep - re - sent, you got to come full range. And

G5 B5 A5 Ab5

full range of e - mo - tion, full range for styles. When you come to town you have 'em com - in' for miles. And

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 1, 2 times

G5 B5 A5 Ab5

come o - rig - i - nal, you got to come o - rig - i - nal. All en - ter - tain - ers, come o - rig - i - nal. You got to

G5 B5 A5 Ab5

come o - rig - i - nal, you got to come o - rig - i - nal. All en - ter - tain - ers, hear why.

Verse

G5 B5 A5 Ab5

2. Black Eyed Peas, they com - in' full range— and NO - F - X, they com - in' full range and
3. Funk slapped bass mixed with the dance hall— and hip - hop beats and punk gui - tar. And

5 5 5 5 5 5 9 9 9 9 9 9 7 7 7 7 7 7 7 7 6 6 6 6

Come Original

G5 B5 A5 G5 F#5

Ron - i Size is com - in' full range. The one Mis - ter Ve - gas, know it ain't eas - y. —
 dead - ly on the mic is one S. A. Name is Three E - lev - en, and you know it ain't eas - y. —

E5 N.C. w/voc. sampling Gtr. 1 & 2 tacet

Ha!
Ha!

P.S.

Gtrs. 1 & 2: w/Rhy. Fill 1, 2nd time

Gtrs. 1 & 2: w/Rhy. Fig. 2A, 3 times, 2nd time

Warn - ing to the crews out there who think they're hot. — You're not o - rig - i - nal rock - ers, you will get shot — down by the
 This is not a test, there's no time to mope. — How you gon - na cope with ra - di - o - ac - tive i - so - tope — and boss

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/Rhy. Fig. 2, 1st time

kids ne - glect - in' your art, — the stuff you did. 'Ven - tu' l - ly it gets so bad it puts you to bed. — 'Cause
 d. - j. ill - ness up - on — you quick - ly in - fect - ing you fast — on the air - waves? This

Come Original

when light-nin' flash-es sweet e-lec-tric-i-ty— all the world is then re-vealed with the clar-i-ty— of raw
mes-sage brought to you by the so large sys-tem.— Ac-ti-vate, at-tune your-self with med-i-ta-tion— and green

Gtrs.

1 & 2

Rhy. Fill 1

End Rhy. Fill 1 Rhy. Fig. 2A

1.

volt-age. Brief-ly you see,— and the hope is you'll be a-ble to tell— just what dope is.
plants. They've got mad life,— they're sen-ti-ent. They're

End Rhy. Fig. 2A Rhy. Fill 2

End Rhy. Fill 2

2.

Interlude

N.C.(E5)

(D5)

(G)

(F#m)

beau-ti-ful as you and they like to dance.—

Riff A

End Riff A

Gtr. 2

Riff A1

End Riff A1

Come Original

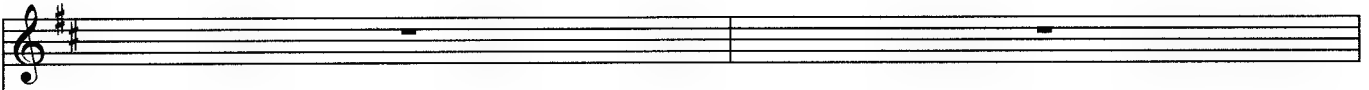
Gtrs. 1 & 2: w/Riffs A & A1, 2 times

(Em)

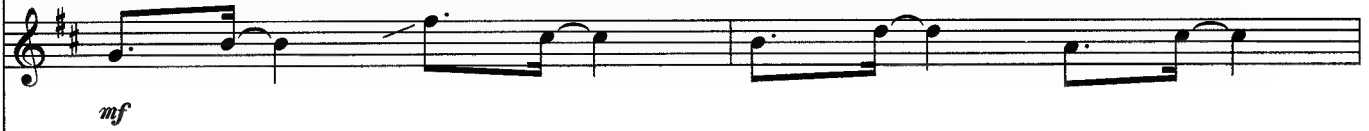
(Dmaj7)

(G)

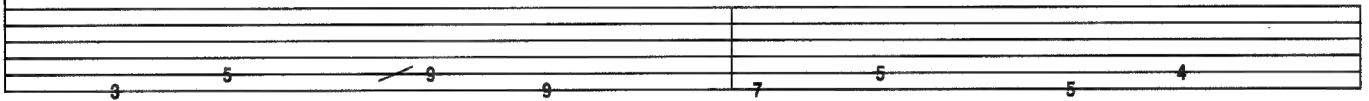
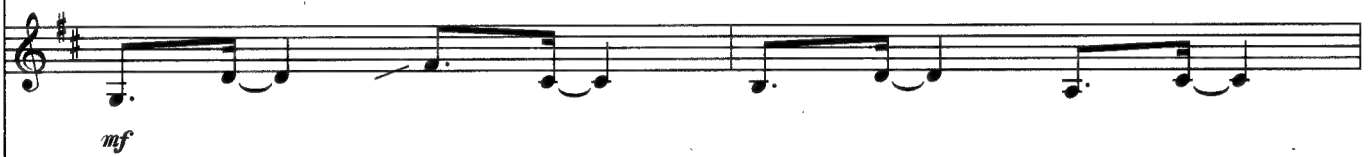
(F#m)



Gtr. 3 (dist.)



Gtr. 4 (dist.)



(Em)

(Dmaj7)

(G)

(F#m)

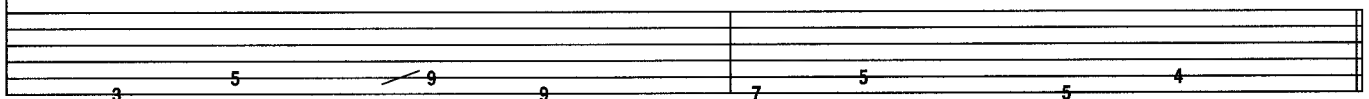
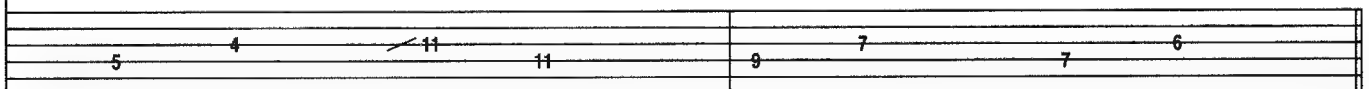


One,

two,

three,

four.



Come Original

Verse

Gtrs. 1 & 2: w/Rhy. Fill 1
Gtrs. 3 & 4 tacet

Gtrs. 1 & 2: w/Rhy. Fig. 2A, 3 times

E5



4. Ev-'ry-thing we do, we got-ta come o-rig-i-nal. Put your hands up in the air and pre-pare for bat-tle.



Sit up-on the rhy-thm like a tire up-on a rin. We do it non-stop and then we do it a-gain.



Some of them whine and some of them bitch. They can-not do it, nev-er switch. Com-in' up from the heart—and de-liv-ered with a wild—pitch.



Gtrs. 1 & 2: w/Rhy. Fill 2

Sit up on top of the rhy-thm like a wild—stal-li-on. This is the rul-ing sys-tem.

Interlude

Gtrs. 1 & 2 tacet
G

Bm Am

Ab G

Bm Am

Ab

Gtr. 5 (clean) Rhy. Fig. 3

End Rhy. Fig. 3



Outro-Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 1
Gtr. 5: w/Rhy. Fig. 3

G

Bm

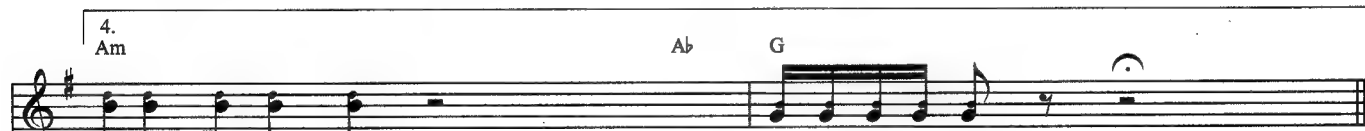
1., 2., 3.
Am

Ab



Come o-rig-i-nal, you got to come o-rig-i-nal.

All en-ter-tain-ers, come o-rig-i-nal. You got to



All en-ter-tain-ers,

come o-rig-i-nal.



What's Between the Lines

SMOOTH

From his humble beginnings on the Tijuana Strip and San Francisco's Fillmore Theater to certifiable legend status with his historic Woodstock '69 performance and subsequent string of hit albums, Carlos Santana has been serving up his Latin-flavored stew of passionate blues, edgy rock, and smooth groove for over 30 years. Eager to connect with the spirit of a new, younger audience, Santana solicited contributions from such rising stars as Lauryn Hill, Dave Matthews, Wyclef Jean, and Rob Thomas of Matchbox 20, among others, for his latest album, *Supernatural*.

The first single, "Smooth," written by Rob Thomas, combines a classic Santana vibe with a hip, polished '90s sound, resulting in a Top 10 hit that without a doubt lives up to its title.

THE MAIN THEME

After a few pickup notes, Santana introduces the main theme of "Smooth" in measure 2: a long, sustained A note followed by selected notes from the A harmonic minor scale [Fig. 1], and then a return to a sustained A note again. You'll hear this motif, and its variations, played over the song's signature Am-F-E7 chord progression in the intro, interlude, guitar solo, and outro solo.

THE VERSES AND CHORUS

The main thing to note in the verses and choruses is Santana's use of space. You'll notice that there's no rhythm guitar track in this song, which means Carlos gets to just sit back and do what he does best—groove. Unlike many guitarists, who might try to fit

in every lick they know when given this kind of freedom and opportunity, Carlos uses short, punctual phrases, often staying silent for as many as four to six measures at a time. In case your band has two guitar players, or if you want to record the changes and jam over them yourself, the chords for this song are provided in Fig. 2.

THE SOLOS

After holding back and letting Rob Thomas have the spotlight in the verses and choruses, Santana shows off some of his evil ways in the main guitar solo as well as the outro solo. In the main solo, he begins by restating the main theme—with a slight variation—giving listeners something to hang their hat on in the first eight measures. Then he gradually begins building the intensity with soulful bends and mainly quarter- and eighth-note rhythms in measures 9–12. At the end of measure 12 and continuing through measure 16, Santana turns up the heat by moving up the neck to the 17th position for some manic minor licks. To cap it all off, Carlos tosses in an equally intense chromatic tremolo line in the last two measures, starting on E, climbing to B, and resolving to A, the root of the i chord (Am).

In case you weren't convinced of Santana's fretboard ferocity in the main solo, he lets it all fly in the 34-measure outro solo. Notice, however, that Carlos again restates the motif in the first seven measures of the solo, setting up the vibe for the final 27 measures. After some tasty double stops in measures 9 and 11, he lets the feast begin in measure 13. In a demonstration of how to "own" an Am scale, Santana dazzles with burning blues-rock licks in the 17th position. Beginning in measure 26, you'll hear a series of very fast pull-off licks that have a sextuplet rhythm (i.e., six 16th notes per beat). To play these with the correct rhythm, count "tri-pl-et, tri-pl-et" for each beat. **G**

Fig. 1 A Harmonic Minor Scale

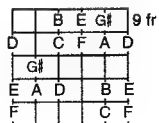
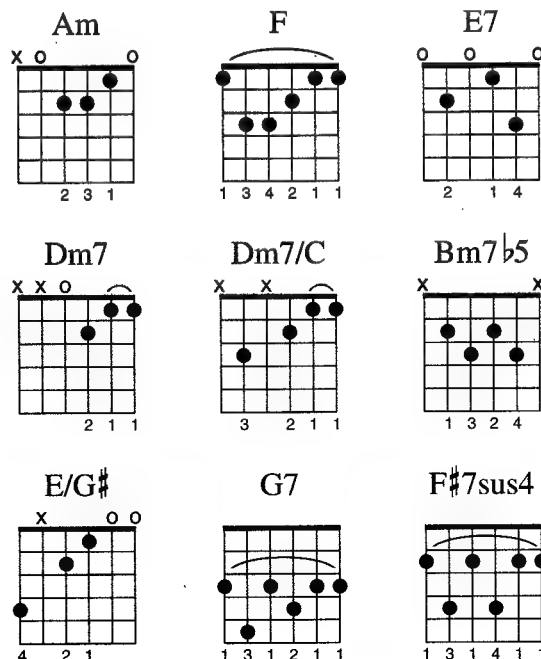


Fig. 2 "Smooth" Chords



SMOOTH

As Recorded by Santana
(From the Arista Recording **SUPERNATURAL**)

Transcribed by Troy Nelson

Words by Rob Thomas
Music by Rob Thomas and Itaal Shur

Intro

Moderately ♩ = 116

N.C.

Gtr. 1 (dist.)

Intro guitar notation (first system). Treble clef, 4/4 time. Chords: (Am), (F), (E7). Fingering: 7 9 8 9 10. Dynamics: *mf*. Pedal point indicated by a wavy line. Fingering: 9 10 12 12 (12) 10 12.

Intro guitar notation (second system). Treble clef, 4/4 time. Chords: (Am), (F), (E7). Fingering: 13 10 10 (10). Dynamics: *full*, *1/2*, *full*, *1/2*. Pedal point indicated by a wavy line. Fingering: 7 (7) (7) 8 9 7 5.

Intro guitar notation (third system). Treble clef, 4/4 time. Chords: (Am), (F), (E7). Fingering: (5) 4 5 4 7 6 7 7/9 7. Pedal point indicated by a wavy line.

Verse

N.C. (Am)

(F) (E7)

(Am)

(F) (E7)

Verse guitar notation. Treble clef, 4/4 time. Lyrics: hot one. Like sev - en in - ches from the mid - day sun. —

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(Dm7) (Dm7/C) (Bm7b5) (E/G#)

Well, I hear your whis - per and the words— melt ev - 'ry - one. But you stay so—

(Am) (F) (E7)

cool. 2. My Mu - ſie -

3 full 7 8 7 10 8 7 10 9 10 9 10

Verse
N.C.(Am) (F) (E7) (Am) (F) (E7)

qui - ta, my Span - ish Har - lem Mo - na Li - sa.

full full 10 10 8 10

(Dm7) (Dm7/C) (Bm7b5) (E/G#)

Well, you're my rea - son— for— rea - son, the step in

full 10 10

(Am) (F) (E7)

my groove, yeah. And if you said

full

15 12 15 12 15 12 12 10 15 12 (12)

N.C.(Am) (F) (E7)

— this life ain't good e - nough, I would give my world to

(Am) (F) (E7)

lift you up. I could change my life to bet - ter suit your mood

(Dm7) (Dm7/C) (Bm7b5) (G7) (F#7sus4) (E7)

be - cause you're so smooth.

let ring - - -

3 7 9 7 5 6 5 7 8 7 5

full 15 12 15 12 15 12 15 15

Well, and it's just like the o - cean

15 13 15 13 15 13 15 13 14

(Am) (F) (E7)

un - der the moon.— Well, it's the same as the e - mo - tion that I get from you.—— You

(Am) (F) (E7)

got the kind of lov - in' that can be so smooth,—— yeah.

(Dm7) (E7) N.C. Interlude N.C.(Am) (F) (E7)

Gim - me your heart,—— make it real. Or else for - get a - bout it.

(Am) (F) (E7)

3. Well, I'll tell you

Verse N.C.(Am) (F) (E7) (Am) (F) (E7)

one thing, if you would leave it'd be cry - in' shame.—

Smooth

(Dm7)

(Dm7/C)

(Bm7b5)

(E/G#)

In ev - 'ry breath and ev - 'ry word I hear your name call - in' me

Verse

N.C.(Am)

(F) (E7)

out, yeah. 4. Well, out from the bar - ri - o

(Am)

(F)

(E7)

you hear my rhy - thm on your ra - di - o. And you feel the turn - ing of the

(Dm7)

(Dm7/C)

(Bm7b5)

(E/G#)

world, so soft and slow, turn - in' you

(Am) (F) (E7)

round and round. And if you said

full 15 12 15 12 15 12 15 13 15 12 (12)

Chorus

N.C.(Am) (F) (E7) (Am) (F) (E7)

this life ain't good enough, I would give my world to

(Am) (F) (E7)

lift you up. I could change my life to better suit your mood

(Dm7) (Dm7/C) (Bm7b5) (G7) (F#7sus4) (E7)

be- cause you're so smooth.

7 5 6 5 7 8 10 8 7 8 10 15 12 15 12 15 12 15 12 15

(Am) (F) (E7)

Well, and it's just like the ocean

15 13 15 13 15 13 15 13 14

Smooth

(Am) (F) (E7)

un - der the moon. — Well, it's the same as the e - mo - tion that I get from you. — You

(Am) (F) (E7)

got the kind of lov - in' that can be so smooth, — yeah.

(Dm7) (E7) N.C.

Gim - me your heart, — make it real. Or else for - get a - bout it.

Guitar Solo

N.C.(Am) (F) (E7) (Am) (F) (E7)

8 10 9 9 12 (12) 10 12 10

(Am) (F) (E7)

9 9 9 12 13 12 10 12 9 12 13 12 13 12 9 12 13 12

(Am) (F) (E7) (Am) (F) (E7)

(12) 10 10 12 14 12 14 14 12 14 15 full 15 full 15 (15) 12 15

(Am) (F) (E7)

(15) 12 12 19 (19) 17 17 12 13 12 15 12 13 15 12

(Am) (F) (E7)

15 (15) 17 17 19 20 19 20 19 20 19 20 19 20 19 20 19

Smooth

8va ----- (Dm7) (Dm7/C) (Bm7b5)

full

20 20 20 (20) (20) 17 20 17 20 17 17 17 17 17 10 17 19 17 19

G7 (F#7sus4) (E7)

And it's

8va ----- loco

full

17 17 20 17 19 (19) 17 19 9 10 11 12 13 14 15 16 14

Chorus

N.C.(Am) (F) (E7) (Am) (F) (E7)

just like the o - cean un - der the moon. — Well, it's the same as the e - mo - tion that I

(14) 12 14 12 13 15

(Am) (F) (E7)

get from you. — You got the kind of lov - in' that can be so smooth, — yeah.

15 (15) 12 13 12 15 13 13 15 13 15 15 13 (13)

(Dm7) (E7) N.C.

Gim - me your heart, — make it real. Or else for - get a - bout it.

Outro-Guitar Solo

N.C.(Am) (F) (E7) (Am) (F) (E7)

Or else for - get a - bout it. Ah, —

(Am) (F) (E7)

— let's all for - get a - bout it. Ah, — let's all for - get a - bout it.

Smooth

(Am) (F) (E7) (Am) (F) (E7)

(Gim - me your heart, — make it real. — Ah, — let's all for - get a - bout it, yeah. Ah, — Or else for - get a - bout it.

The first system of musical notation for the song 'Smooth'. It features a vocal line with lyrics, a guitar line with a tremolo effect, and a bass line with fret numbers. The chords are (Am), (F), and (E7). The lyrics are: (Gim - me your heart, — make it real. — Ah, — let's all for - get a - bout it, yeah. Ah, — Or else for - get a - bout it.

(Am) (F) (E7)

— Let's all for - get a - bout it. Yeah, ah — no. Oh, — let's all for - get a - bout it.
— let's all for - get a - bout it.)

The second system of musical notation for the song 'Smooth'. It features a vocal line with lyrics, a guitar line with a tremolo effect, and a bass line with fret numbers. The chords are (Am), (F), and (E7). The lyrics are: — Let's all for - get a - bout it. Yeah, ah — no. Oh, — let's all for - get a - bout it. — let's all for - get a - bout it.)

(Am) (F) (E7)

Oh, no, no. Oh, — let's all for - get a - bout it.

The third system of musical notation for the song 'Smooth'. It features a vocal line with lyrics, a guitar line with a tremolo effect, and a bass line with fret numbers. The chords are (Am), (F), and (E7). The lyrics are: Oh, no, no. Oh, — let's all for - get a - bout it.

(Am) (F) (E7)

Hey, ah. Oh, let's all for - get, a - bout it.

8va

full full 1/2

17 17 17 17 17 17 17 17 19 19 19 19 19 19 19 19 (19) 17 17

[illegible]

The musical notation for the guitar solo is presented in two systems. The first system shows a treble clef staff with a key signature of one flat (Bb). The solo begins with a wavy line indicating a vibrato or tremolo effect, followed by a series of eighth and sixteenth notes. The second system shows a bass clef staff with a key signature of one flat (Bb). The solo continues with a series of eighth and sixteenth notes, including a double bar line and a repeat sign. The notation is written in a style that is easy to read and understand, with a focus on the melodic line.

Smooth

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a guitar fretboard diagram. The treble staff shows a melody starting on G4, moving to A4, then B4, and finally C5. The guitar fretboard diagram shows the corresponding fret positions: 5 for G, 6 for A, and 5 for B. The diagram is divided into two measures, with the first measure containing frets 5 and 6, and the second measure containing frets 5 and 5.

Begin Fade

(Am) (F) (E7) 8va

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The top part is a musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The melody is written in a style that suggests a guitar, with many notes beamed together in groups of six or eight, indicating a fast, repetitive pattern. Chord symbols (Am), (F), and (E7) are placed above the staff. A "8va" marking indicates an octave shift. Below the staff is a fingerboard diagram with two horizontal lines representing the fretboard. The diagram is divided into two sections by a vertical line. The left section shows frets 5 through 12, with numbers indicating finger positions: 5, 7, 5, 6, 8, 10, 6, 8, 10, 7, 8, 10, 12, 12. The right section shows frets 17 through 20, with numbers indicating finger positions: 17, 17, 19, 20, 19, 20, 19, 17, 20, 19, 17, 20, 19, 17. The diagram is designed to help guitarists learn the specific fingerings for the melody.

(Am) (F) (E7)

8va-----

6 6 6 3 6 3 full

20 19 17 20 19 17 20 19 17 20 19 17 20 19 17 21 22 20 19 22 20 19 22 20 19 22 22

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various notes, including eighth and sixteenth notes, and rests. Above the staff, there are chord markings: (Am), (F), (E7), (Am), (F), and (E7). A dashed line labeled '8va' is positioned above the first staff. The lower staff is a bass clef and contains a bass line with notes and rests. Above the bass staff, there are fingerings: (22), (22), 22, 20 22, 22, 20 22 22, 20 22 22, 20 22, 20 19, 22, 21, 19. A dashed line labeled '1/2' is positioned above the bass staff.

8va ----- (Am) (F) (E7) *Fade Out*

3

21 19\17 19 (19)

20 22 20 17 17 19 17 19 19 20 19 20

What's Between the Lines

LEARN TO FLY



The latest hard-rock offering from the Foo Fighters, *There Is Nothing Left to Lose*, literally gives new meaning to the phrase "basement tapes." Recorded over the course of four months in the basement of Dave Grohl's Virginia home, the Fighters' third album sports all the characteristics of a future hard-rock classic: infectious guitar hooks, driving grooves, and in-your-face vocals. Though the band's present lineup has performed together since 1997, *There Is Nothing Left to Lose* is the first Foo Fighters record to feature the combination of bassist Nate Mendel, former Alanis Morissette drummer Taylor Hawkins, and multi-instrumentalist Dave Grohl. In true Foo tradition,

the disc's first single, "Learn to Fly," is a guitar-driven, highly melodic rocker that keeps your foot tapping and your heart singing.

THE OCTAVE RIFF

The signature guitar riff that drives "Learn to Fly" capitalizes on the effects of a simple but effective modern rock staple—the octave shape [Fig. 1]. When pressed for details, Grohl confesses, "The hook in 'Learn to Fly' is pretty basic; it's just an octave thing going from B up to C#, and then bending a little bit to D." Since bending an octave shape involves yanking a pair of strings across the fretboard to a predetermined pitch—in this case, the 3rd and 5th strings

are both bent 1/2 step from C# to D—great care must be taken in pitch accuracy. In order to avoid any unpleasant sonic vibrations emanating from your amp, practice bending each string the appropriate increment independently, using your ring finger to bend the 3rd string and your index finger to bend the 5th, until you can comfortably hit your targeted pitch. Then, combine the two bends.

For more examples of Grohl's gravitation toward octave shapes, check out "Breakout" and "Stacked Actors" from the new album. Why does he find octaves so effective as a means for creating interesting riffs? "Octaves are fuller than just a single note," Grohl explains, "And they're very simple hooks; they're a good way of putting a melody in a song without making it too complex."

THE CHORDS

The accompaniment throughout most of this tune can be traced to a jangly three-chord cycle: Bsus4 (occasionally substituted with Bsus2)—F#m11—E5 [Fig. 2A]. When we asked the guitarist how he conceives such colorful chord voicings, Grohl graciously revealed his patented approach: "During the intro and the choruses in 'Learn to Fly,' I have the high E and B strings ringing out through the whole thing. It just adds a little bit sparkle to the top of those basic chords." To further enhance the song's soundscape, at the second verse Grohl introduces a trio of upper-register, three-note voicings—a B triad, a C#m triad, and an Esus2 triad [Fig. 2B]—that he arpeggiates over the song's signature chord pattern. The resulting "layered" sound is yet another fine example of Dave Grohl's creative guitar orchestration—a Foo Fighters signature he manages to refine with each new album.

But Grohl throws in some more conventional chord fingerings as well. Each chorus is punctuated with a G—Asus4—A strumming figure [Fig. 3]. "And the rest of the song," Grohl informs, "is pretty much just basic chords—the bridge is just Bsus4—G—D—E—G—A. It's so simple, I wouldn't know what else to say."

Fig. 1 Octave Shape

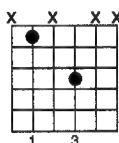


Fig. 2A Main Accompaniment Chords

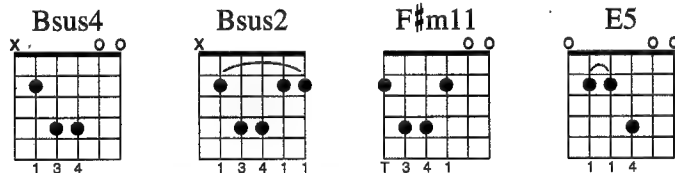


Fig. 2B Arpeggiated Triads

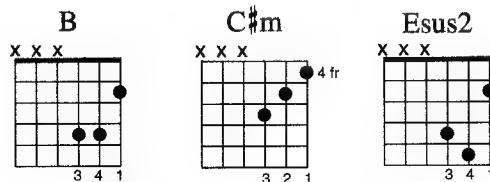
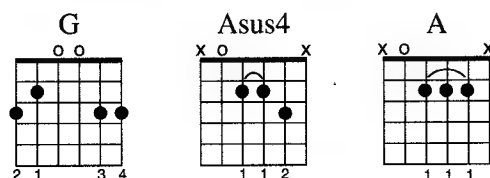


Fig. 3 Conventional Chord Shapes



LEARN TO FLY

As Recorded by Foo Fighters
(From the RCA Recording THERE IS NOTHING LEFT TO LOSE)

Transcribed by Dale Turner

Words and Music by David Grohl,
Nate Mendel and Taylor Hawkins

Intro

Moderately Fast Rock ♩ = 136

Gtr. 1 (dist.) Bsus4 Riff A F#m11

f

T
A
B

14

Gtrs. 2 & 3 (dist.) Rhy. Fig. 1

mf

let ring throughout

*T

T
A
B

*T = Thumb on ⑥

E5

End Riff A Bsus4 Riff A1

T
A
B

T
A
B

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Learn to Fly

F#m11

E5

End Riff A1

End Rhy. Fig. 1

*T = Thumb on ⑥

Verse

Bsus4

F#m11

E5

1. Run and tell all of the an - gels this could take all night.

Fill 1

End Fill 1

Riff B

End Riff B

Learn to Fly

Gtrs. 2 & 3: w/Riff B, 2½ times

Gtr. 1 tacet

Bsus2

F#m11

E5

Think - in' it in time will help — me get — things right. —

Bsus2

F#m11

E5

Hook me up a new rev - o - lu - tion, 'cause this one is — a lie. —

Bsus2

F#m11

I sat a - round laugh - ing and watched — the last — one die. —

Chorus

Gtr. 1: w/Riff A, 3rd time

Bsus4

E5

— (w/echo repeats) I'm look - in' to the sky to save —

Gtrs. 2 & 3

Rhy. Fill 1

End Fill 1

Rhy. Fig. 2

F#m11

E5

— me, look - in' for a sign of life. — I'm

End Rhy. Fig. 2

Learn to Fly

Gtrs. 2 & 3: w/Rhy. Fig. 2, 2 times
Gtr. 1: w/Riff A1, 3rd time

Bsus4

F#m11



E5

Gtr. 1: w/Riff A, 3rd time
Bsus4

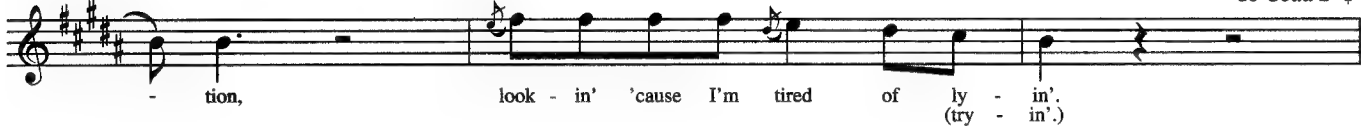


F#m11

E5

To Coda 1 ⊕

To Coda 2 ⊕



G

Asus4

A

N.C.



Gtrs. 2 & 3



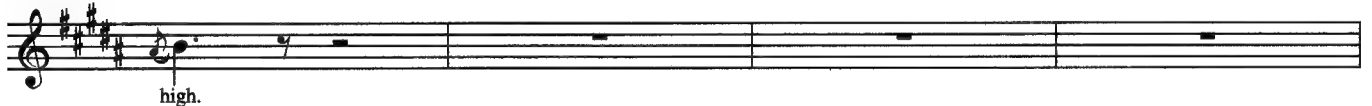
Interlude

Gtr. 1: w/Riff A1
Gtrs. 2 & 3: w/Rhy. Fig. 1

Bsus4

F#m11

E5

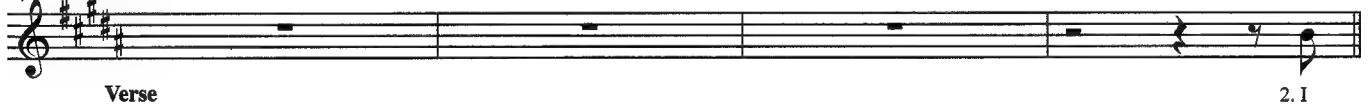


Gtr. 1: w/Riff A

Bsus4

F#m11

E5



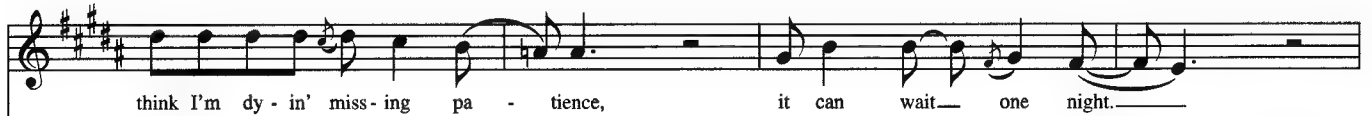
Verse

Gtr. 1: w/Fill 1
Gtr. 2: w/Riff B, 3½ times

*Badd9

F#m11

Esus2



Gtr. 3

Riff B1

End Riff B1



*Chord symbols reflected combined tonality.

Learn to Fly

Gtr. 3: w/Riff B1, 2½ times

Gtr. 1 tacet

Badd9

F#m11

Esus2

Give it all a - way if you give — me one — last try. — (w/echo repeats)

Badd9

F#m11

We'll live hap - pi - ly ev - er trapped — if you —

Esus2

Badd9

— just save — my life. — Run - nin' down the an - gels and ev -

F#m11

Gtrs. 2 & 3: w/Rhy. Fill 1
E5

D.S. al Coda 1

- 'ry - thing's — all — right. — I'm

♢ Coda 1

G

Asus4

A

E

Make my way — back home — when I learn to fly — high.

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 2 & 3

G

Asus4

A

Make my way — back home — when I learn — to...

Bridge

Bsus4 **G** **D**

Fly _____ a - long _____ with me, I can't _____ quite make _____ it a - lone. _____

E **D/F#** **G**

Try to make _____ this life _____

1. **Asus4** **A** 2. **Asus4** **A** *D.S. al Coda 2*

_____ my own. _____ my own. I'm _____

♩ Coda 2

Gtrs. 2 & 3: w/Rhy. Fig. 3, 1st 2 meas.
Gtr. 1 tacet

G **Asus4** **A**

Make my way _____ back home _____ when I learn _____ to...

Learn to Fly

Outro-Chorus

Gtr. 1: w/Riff A

Gtrs. 2 & 3: w/Rhy. Fig. 2, 3 times

Bsus4 **F#m11** **E5**
 look - in' to the sky to save me, look - in' for a sign of life.

Gtr. 1: w/Riff A1
Bsus4
 I'm look - in' for some - thin' to help

F#m11 **E5**
 me burn out bright. I'm

Gtr. 1: w/Riff A
Bsus4 **F#m11** **E5**
 look - in' for a comp - li - ca - tion, look - in' 'cause I'm tired of ly - (try -

Gtrs. 2 & 3: w/Rhy. Fig. 3, 2²/₃ times
Gtr. 1 tacet
G **Asus4** **A** **N.C.**
 in' in'. Make my way back home when I learn to fly

E **G** **Asus4** **A**
 high. Make my way back home when I learn to fly.

E **G** **Asus4** **A**
 Make my way back home when I learn to... (w/echo repeats)

Outro

Gtr. 2 **Badd9** **B5** **Emaj7** **Badd9**
 play 4 times

Gtr. 3

PATIENCE



During the verses, you can again use strum pattern #1. Note the use of slash chords in measure 2 (G/B–G5/A–G). The descending bass line that is created using these chords punctuates the vocal melody, which follows these same notes. This is an excellent accompaniment tool to give your arrangements life when performing solo. You can either strum these three chords

4/4

The guitar part is written in 4/4 time. It consists of four measures. The first measure contains a quarter note on G4, a quarter note on A4, and a half note on B4. The second measure contains a quarter note on G4, a quarter note on A4, and a half note on B4. The third measure contains a quarter note on G4, a quarter note on A4, and a half note on B4. The fourth measure contains a quarter note on G4, a quarter note on A4, and a half note on B4. The notation is written on a single staff with a treble clef.

Strum: ↓ ↓ ↑ ↑ ↓ ↑ ↓ ↑

4/4

Strum: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

4/4

Strum: ↓ ↓ ↑ ↓ ↑ ↑ ↑ ↑ ↓ ↑

D Dsus2 D Dsus4 D Dsus2 D

The first system of musical notation for 'The Sound of Silence' is shown. It consists of a single staff with a 4/4 time signature. The melody is written in a simple, blocky style. Above the staff, the chords D, Dsus2, D, Dsus4, D, Dsus2, and D are indicated. Below the staff, a strumming pattern is shown with arrows: down, down, up, down, up, up, up, up, down, up. The melody starts on a quarter note D, followed by a half note D, then a quarter note D, a quarter note D, a half note D, a quarter note D, a quarter note D, a half note D, a quarter note D, and finally a half note D.

			B		4 fr
A	D	G	C	E	A
				F	
B	E	A	D		B
C	F			G	C

Strum: ↓ ↓ ↓ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑

Finally, there's the outro section of the song. This section really emphasizes the half-time feel, and the strum pattern in **Fig. 4** will help accentuate the feel by using quarter-note downstrokes on the first three beats of each two-measure section. Note the use of the slash chord, D/F#, that bridges the D and G chords, creating a short walk-up in the bass line. A simple D chord could have been used for the whole measure, but the D/F# adds zest to the arrangement. **61**

PATIENCE

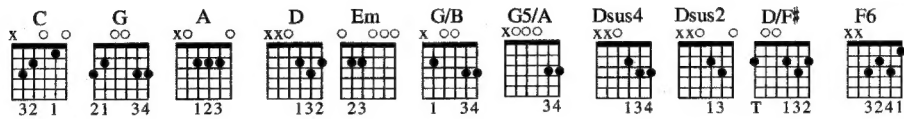
Arranged by Troy Nelson

As Recorded by Guns N' Roses
(From the Geffen Recording GN'R LIES)

Words and Music by
W. Axl Rose, Slash, Izzy
Stradlin, Duff McKagan
and Steven Adler

Tune Down 1/2 step:

- ①=E \flat ④=D \flat
②=B \flat ⑤=A \flat
③=G \flat ⑥=E \flat



Intro

Slowly $\text{♩} = 60$

w/whistling
C G A D C G C Em C G D



Verse

1. Shed a tear 'cause I'm miss-in' you, I'm still al-right to smile.
2. I sit here on the stairs 'cause I'd rath-er be a lone. If

Girl, I think a-bout you ev-ry day now.
can't have you right now I'll wait, dear.

Was a time when I was-n't sure but you set my mind at ease.
Some-times I get so tense but I can't speed up the time. But

There is no doubt you're in my heart now.
you know, love, there's one more thing to con-sid-er.

Chorus

Said, wom-an, take it slow, it-ll work it-self out fine.
Said, wom-an, take it slow, and things will be just fine.

All we need is just a lit-tle pa-tience.
You and I'll just use a lit-tle pa-tience.

Said, sug-ar, make it slow and we come to-gether fine.
Said, sug-ar, take the time 'cause the lights are shin-ing bright.

All we need is just a lit-tle pa-tience. We won't fake it. *Whispered:* Pa-tience. Ah, I'll nev-er

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Patience

Guitar Solo

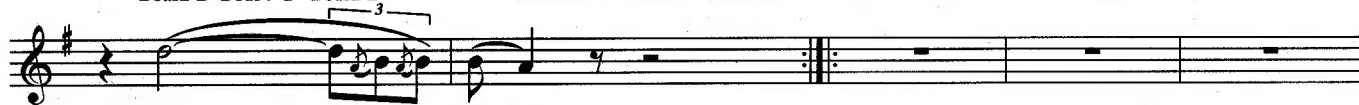
Dsus2 D Dsus4 D Dsus2 D

Dsus2 D Dsus4 D Dsus2 D

C G

C Em

C G



Mm, break it 'cause I can't take it. yeah.

D Dsus2 D Dsus4 D Dsus2 D

Dsus2 D Dsus4 D Dsus2 D

Dsus2 D Dsus4 D Dsus2 D

Dsus2 D Dsus4 D Dsus2 D



Outro

A Tempo

Whistle

rit.

D D/F#

G

D D/F#

G

D D/F#

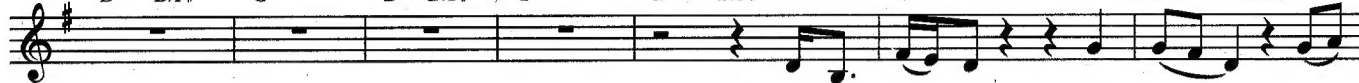
G

D D/F#

G

D D/F#

G



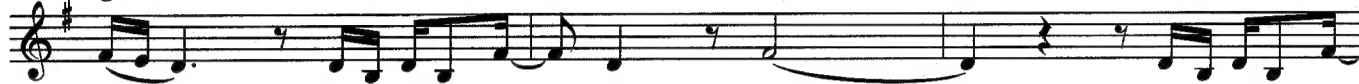
Lit - tle pa - tience, mm, yeah, mm,

G

D

D/F#

G



yeah. Need a lit - tle pa - tience, yeah, just a lit - tle pa -

D D/F#

G

D

D D/F#

G

D D/F#

G



- tience, yeah.

G

Some more pa -

D

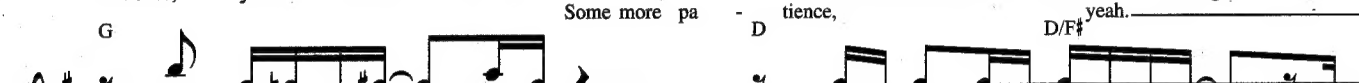
I been walk - in' the streets

at night

yeah.

D/F#

G



just try - in' to get it right.

G

I need some pa -

D

Hard to see with so man - y a - round,

you

yeah.

D/F#

G



know I don't like be - ing stuck in the crowd.

G

Could use some pa -

D

And the streets don't change but

may - be the names,

yeah.

D/F#

G

D D/F#

G



I ain't got time for the game 'cause I need you,

G

Got - ta have some

pa -

D

yeah, yeah, well I need

you,

yeah.

D/F#

G

D D/F#

G



you,

G

oo,

All it takes

is

pa -

D

you,

tienc,

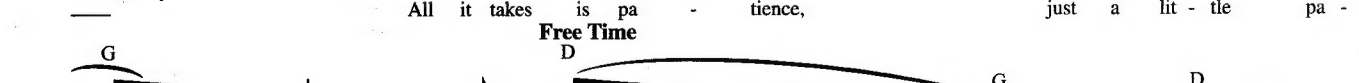
whoa,

just a lit - tle

I need

pa -

G



you, tienc

G

oo,

is all

this

time.

you need.

D

G

D

G

D

G

D

